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Legacy - December 1998

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South Carolina Institute of
Archaeology & Anthropology
1321 PENDLETON STREET
COLUMBIA, SC 29208

UNIVERSITY OF SOUTH CAROLINA VOL. 3, NO. 3, DECEMBER 1998

Legacy

South Carolina Institute of Archaeology and Anthropology

South Carolina's First Underwater Trail is Open!

By Lynn Harris

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Bruce Rippeteau, Lynn Harris, and Sergio Smith, of East Dive Connection, cut the ribbon at the opening of the Cooper River Underwater Heritage Trail. (Photo by Christopher Amer)

On Thursday morning, October 29, Dr. Bruce Rippeteau and Lynn Harris officially opened the Cooper River Underwater Heritage Trail with a ribbon cutting ceremony. SCIAA staff and sport divers who had helped with trail construction spent the rest of the day conducting a final check of the mooring buoys, underwater monuments, and guidelines leading to the sites. Six sites are included in the Cooper River Heritage Trail.

Strawberry Shipwreck

During an expedition to chase the British out of Moncks Corner during the summer of 1781, Colonel Wade Hampton and his men arrived at Strawberry Ferry on their way upriver. They found four vessels loaded with military supplies for the British and promptly burned them. The Strawberry shipwreck displays evidence of burning on the timbers, and artifacts of British military origin are said

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THIS BOOK DONATED BY.....

Legacy, published three times a year, is the newsletter of the SC Institute of Archaeology and Anthropology, University of South Carolina
Bruce Rippeteau, Director
Nena Powell Rice, Editor

Vista

By Bruce Rippeteau, Director and State Archaeologist

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Bruce Rippeteau, Director and State Archaeologist. (Photo by Daryl P. Miller)

On November 12, 1998, SCIAA hosted the 55th Annual Meeting of the Southeastern Archaeological Conference (SEAC) in Greenville SC and also celebrated its 35th Anniversary. SCIAA was established in 1963 as the SC Department of Archaeology, which became the USC Institute of Archaeology and Anthropology in 1967. In 1984 our current South Carolina Institute of Archaeology and Anthropology at USC was established.

I thank Dr. Kenneth Sassaman for being the Program Chair of the meeting. He has just recently left our Savannah River Archaeological Research Program with DOE and has become an Assistant Professor at the University of Florida at Gainesville. Also I thank Dr. Mark Brooks and Dr. Jonathan Leader for being SCIAA's internal organizers for the event. All the staff made SCIAA stand tall for our 600 colleagues, (a new record) who attended this large regional meeting.

I compliment the Underwater Division of SCIAA for developing the state's first Archaeology Underwater Heritage Trail on the Cooper River. This two-mile diving trail was created in partnership with the SC Department of Parks, Recreation, and Tourism and SC Department of Transportation, as well as two dive shops and with the assistance of numerous volunteers. On October 30, I had occasion to accept Division Head, Deputy State Underwater Archaeologist Christopher Amer's invitation to help open the trail. In the course of this, we dived on four shipwrecks on a totally glorious day.

Along with Project Leader Lynn Harris, Dive Master Carl Naylor, and Master Diver Joe Beatty, we moored

at each buoy and descended a wire, which took us right to a big cement block with a plaque. After orienting ourselves, we followed another wire across the bottom (typically either a hard mud known as a marl or mobile white sands) to the shipwreck.

Our dives were in somewhat cold water (73 degrees) with moderate visibility (five to six feet), and the wrecks typically loomed up a few feet off the bottom into the dim green water. The Pimlico barge looked halfway serviceable at some 25 feet down, but others were broken and scattered. The resources of this first trail includes a dock structure at the waterfront of the famous Mepkin Abbey.

A really swell aspect of this new trail is its sponsors, including East Coast Dive Connection and Charleston Scuba. Representing East Coast, whose name appears prominently on the submerged plaque, was Mr. Sergio Smith and Mr. Chris Holtclaw. The large, official buoys are marked on top SCIAA/USC and SCPRT. SCPRT has generated glorious color slates that are laminated so they can be taken underwater and studied for all the maps and explanatory cultural history.

And I hope this issue finds you well, and leave you with this poetic thought from Christian Metz, in 1846, who founded the Ebenezer Society, now the Amana Colonies:

*Behold the work of the old . . .
 Let your Heritage not be lost,
 But bequeath it as a memory,
 Treasure and Blessing . . .
 Gather the lost and the hidden
 And preserve it for thy Children.*

ROMANCING THE PAST

**Celebrate Valentine's Day Old Sullivan's Island Style
and make it a night to remember:
Saturday, February 13, 1999 8:00 to 12:00 PM**

Dance the night away to the music of our
"semi-big" band in The Grand Ballroom of
Fort Marshall Gun Battery #2
3031 Brownell Street, Sullivan's Island, SC

Also enjoy:

Clay Rice's "Lowcountry Legends" Show

Harry Hitopoulos and the "Master Shaggers"

Mark Morris singing Gershwin

The Charleston Guerrilla Theatre

A fantastic Silent Auction (\$20 rebate included)

Archaeologists' reports on current projects

Museum exhibits and art show

Hors d'oeuvres and beverages included

Dress: as up or down as you like!

An optional late night breakfast with
East Cooper mayors will be offered
11-1 AM at a local venue.



With this event, The Archaeological Research Trust of the South Carolina Institute of Archaeology and Anthropology is chronicling the last Valentine's Day of the millenium. A minimum contribution of \$75 per person is requested to help fund projects. Please make checks payable to USC Educational Foundation, and mail to SCIAA/USC, 1321 Pendleton St., Columbia SC 29208. Reservations: (843) 849-9000 or (800) 331-0510.

Research

Plantations Without Pillars

By Melanie Cabak

In 1857, a Georgia newspaper editor wrote that "A log house half decayed with age, or a frame house without paint, and a yard without shrubs or flowers are too frequently the insignia of a planter's premises"

County, South Carolina clarifies the reality of the built environment among planters in this region. The occupants of Bush Hill plantation appear to have lived a relatively modest lifestyle despite considerable

the early 19th century. When George Bush died in 1857 his children inherited the property. Two of George Bush's sons, Hansford D. and George W., owned the tract that the dwelling was situated on until their deaths in 1869 and 1891, respectively. George W. Bush's son, Arthur R. Bush, later acquired the property from his mother, Augusta, shortly after his father died in 1891. Arthur most likely managed the property until 1910; after that date, since he resided in Columbia, his extended family probably managed the tenant farms located on his property. By the time Arthur R. Bush died in 1952, his property had been acquired by the federal government to form part of a nuclear research facility, today known as the Savannah River Site.

The 1850 U. S. Census of Agriculture identifies George Bush, the site's original inhabitant, as a planter. Unlike many planters in other parts of the South that focused exclusively on a single cash crop, such as rice, sugar, cotton, or tobacco, George Bush operated a diversified enterprise that raised a modest amount of cotton, a commercial commodity, in addition to a broad range of other agricultural products such as sweet potatoes and corn. This diversified economic strategy was apparently successful. When he died in 1857, he

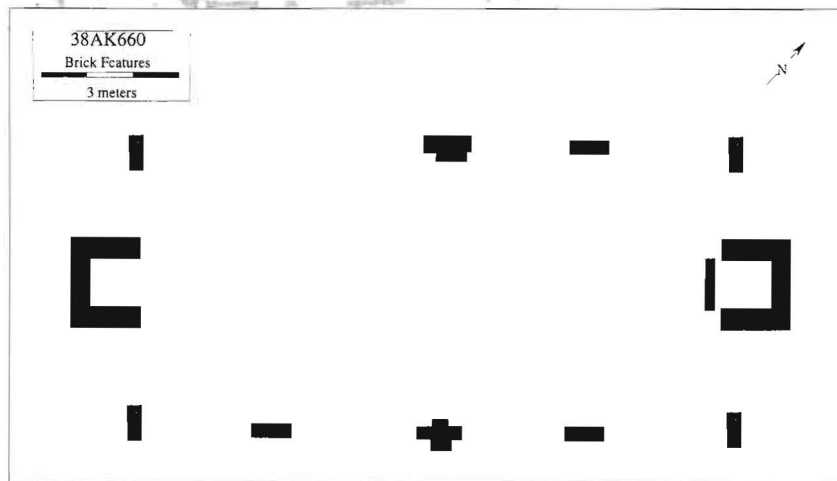


Figure 1: In tact brick features after excavation. (Drawing by Melanie Cabak)

(Vlach 1993:9). This reporter's description contrasts sharply with the stereotypical image of the southern plantation—a grand mansion with Greek columns surrounded by ancient live oaks in a well maintained yard. Research conducted by archaeologists and architectural historians illustrates that large, manor-like dwellings were the exception rather than the rule on southern plantations. The homes of planters were often modest in size and not elaborate structures. As one architectural historian emphasizes, the dwellings of southern slave holders were often "plantations without pillars."

Recent archaeological research at Bush Hill plantation in Aiken

wealth and capital. Archaeological data, as well as related historical research, reveals that unassuming dwellings were probably typical among plantations in the 19th century Aiken Plateau of South Carolina. Information pertaining to domestic architecture, such as architectural artifacts and architectural features encountered at Bush Hill plantation, illustrate this idea.

Property records indicate the tract originally encompassing the site was owned by George Bush, who acquired the land in

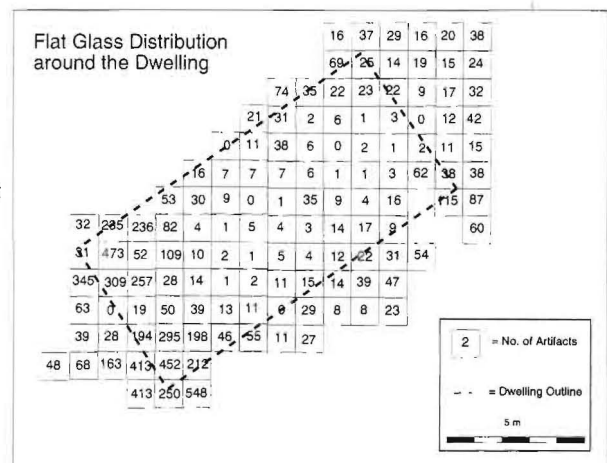


Figure 2: Flat glass distribution around the dwelling. (Drawing by Melanie Cabak)

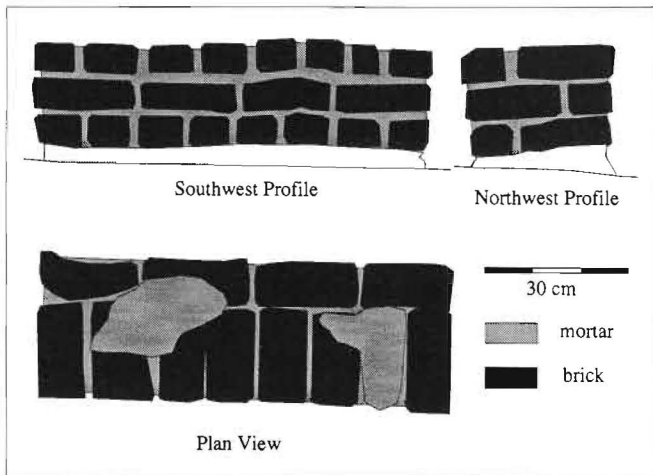


Figure 3: Plan View showing English bond technique of masonry. (Drawing by Melanie Cabak)

was one of the wealthiest planters in the area, owning over \$50,000 in assets.

How did George Bush's operation compare to agricultural holdings in the local area? Concerning enslaved African Americans, only three percent of slave holders in Barnwell County owned more than 50 slaves in 1860. The average number of slaves per slave holder was ten in Barnwell County in 1860 (Hilliard 1984). George Bush owned almost 60 slaves when he died in 1857. In 1850, Bush's plantation was also well above the average land holding size in the local area. The average amount of land held by the 20 households surrounding George Bush's property was 1,240 acres; George Bush owned 3,000 acres by 1850. Apparently, George Bush's plantation, based on the size of the enslaved labor force and land holdings, was considerably larger than the typical or average plantation in the surrounding community. Ironically, although the plantation was extensive in size, the dwelling that was inhabited by the family was modest in comparison to the agricultural resources they owned.

From the distribution of brick features at the site containing George Bush's home, we are able to gain

insight into the architectural plan of the dwelling. Brick chimneys were located at each end of the dwelling rather than in the center. The brick structure was supported by five piers on each side of the dwelling. However, one of the piers along the northwest side of the dwelling was absent. The piers were all aligned with each other forming a rectangular floor plan (Figure 1). Even if the brick features had all been destroyed, we would have had a good idea of the dwelling placement and size from architectural artifacts. For example, the distribution of window glass, or lack of it, generally shows where the house

was located (Figure 2).

Aligned with the brick piers on the south side of the dwelling was an additional feature composed of

articulated bricks. These bricks contained no mortar between them. The feature was similar in shape and size to other piers. However, it consisted of only one row of bricks while the piers contained at least three or four rows of bricks. It is suspected that this brick feature was part of the porch or an addition. This feature may represent the base of the steps since no other similar features were found along this side of the dwelling, despite extensive excavations in the area. Limited excavations north of the dwelling found no evidence of an addition on the north face of the dwelling.

Since intact brick features were encountered, we were able to identify the masonry technique used to construct the brick architectural elements. The chimneys and all of the piers were constructed with the English bond technique of masonry (Figure 3). English bond was prevalent in the United States during the 18th and 19th centuries, and it



Figure 4: East chimney base showing hearth support. (Photo by Melanie Cabak)

consists of alternating rows of bricks arranged by headers and stretchers. A brick feature associated with the east chimney base is another

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A brick feature associated with the east chimney base is another

See PLANTATION, Page 6

PLANTATION, From Page 5

interesting architectural feature associated with the dwelling (Figure 4). This feature consists of a narrow brick pier placed directly in front of and paralleling the chimney base and was constructed using the English bond masonry technique. Archaeologist Jim Michie identified similar features at the planter's house during excavation of Richmond Hill plantation in coastal South Carolina. Michie concluded that these features were hearth supports. It first appeared that the hearth support for the west chimney at the Bush Hill plantation was missing, but in the assumed location for a brick hearth support we found a compact gravel deposit, which we suspect served the same function. This gravel feature contained numerous artifacts dating to the late 19th and early 20th centuries. The artifacts include an 1890 penny, tobacco tin tags, wire nails, and Albany slipped stoneware sherds. The artifacts indicate that the

original brick hearth support was destroyed and replaced in about 1900 with the gravel support. The feature may represent a later building phase at the house.

Dismantling the chimney-fall provided important information about the height of the house. The west chimney contained architectural artifacts that indicated the house contained two stories. These important structural artifacts are iron fireplace lintels. Fireplace lintels are

horizontally placed bars that span the top opening of the fireplace directly below the mantle. Lintels provide structural support for the fireplace. We found two iron lintels in the west chimney rubble in two locations. The first set was found in the chimney fall near the base of the chimney. The second set was located a considerable distance from the ground floor firebox, yet belonged to the same chimney and supported a fireplace on the second story.

In summary, it appears the basic architectural plan of George Bush's dwelling was rectangular in shape and measured 20 by 43 feet in size, with gable end chimneys. The

were typically one-room deep, two-rooms wide, and two-stories high (Figure 5). This house style usually had a gable roof with its main entrance on the long axis of the dwelling. The structures varied regarding the placement of galleries, sheds, pavilion rooms, central hall, and chimneys. The I-house represents a folk architectural style with British origins. The name I-house was coined by geographer Fred Kniffen who found this style was distributed throughout the "I" states of Indiana, Illinois, and Iowa. Kniffen came to regard it as one of the most widely distributed folk dwelling types. The dwelling style

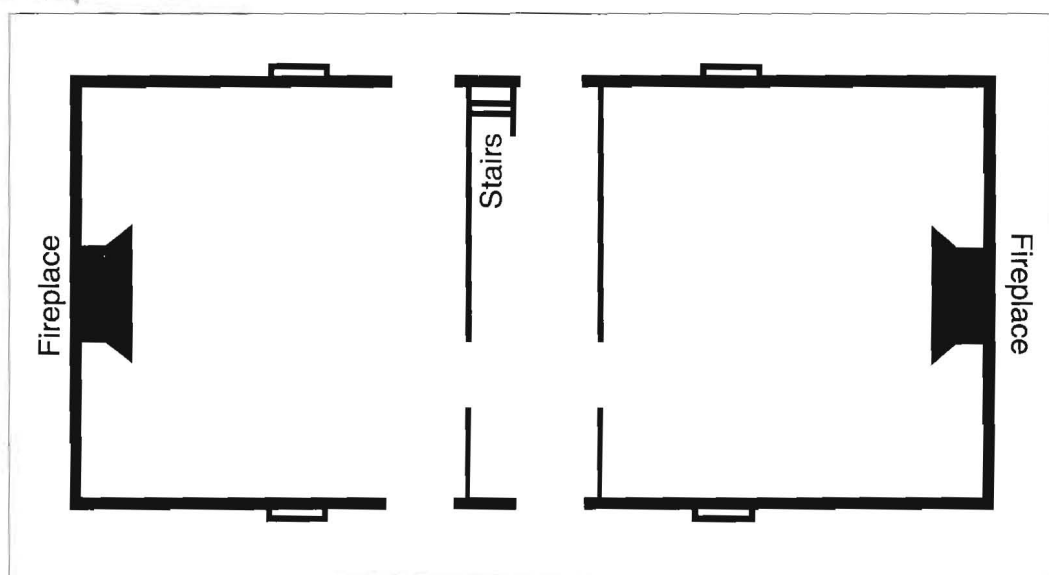


Figure 5: Basic I-house floorplan. (Drawing by Melanie Cabak)

dwelling was probably two stories high. Although no firm evidence was found, the house also probably contained a back porch or addition, since a brick pier was located south of the dwelling's south wall. From all of this information, we were able to determine that the planter's dwelling at Bush Hill plantation was probably an I-house.

The I-house was a popular architectural style between the late 18th and early 20th century. I-houses

was a rural symbol of prosperity, respectability, and social status in the 19th century. The I-house has been called the "farmer's mansion" and was built by prosperous farmers.

I-houses exhibit regional differences in the placement of additions that functioned to expand and customize domestic space. For example, the I-house possessed a distinctive style in South Carolina and is called the Carolina I-house among architectural historians. For



Figure 6: Example of Carolina I-house. (SCIAA photo)

the South Carolina variant, the basic I-house plan had two standard additions, consisting of a one-story gallery, added to the front, and a one-story shed appended to the rear of the dwelling. The Carolina I-house typically had two large chimneys located on the gable ends. The central hallway is also a typical feature of the Carolina I-house and provided needed ventilation during the summer months. This architectural plan was well suited for warm climates, which might partially explain its prevalence in South Carolina.

Although the I-house was commonly built throughout the South, it is important for our research to determine if this was a prevalent dwelling style in the Aiken Plateau. A recent random survey of government land appraisal records from 1951 identified dwelling styles common in the region in 1951. The records associated with 112 farmsteads were examined in detail and only two percent of rural dwellings were two-story structures. Both examples in the sample were I-houses. The government photo-

graphs indicate the structures were probably Carolina I-houses, since they had front galleries and rear additions (Figure 6).

Historical records therefore indicate the I-house was a double story dwelling style in the Aiken Plateau that was used by a very small proportion of the residents. These dwellings were generally between 15 and 18 feet in width, and the length of the floor plan ranged from 36 to 50 feet. Archaeological data from Bush Hill Plantation indicates the size of

this dwelling was 20 by 43 feet, which corresponds to the typical dimensions of an I-house. Carolina I-houses often had gable-end fireplaces and additions, paralleling archaeological data recovered from the site (Figure 7). All said, the dwelling at the Bush Hill plantation was probably an I-house.

Archaeological data recovered from Bush Hill plantation aptly illustrates the idea of plantations without pillars. Like many planters during the era of slavery, George Bush amassed considerable wealth and influence. Consequently, the type of dwelling he chose to reside in was probably a symbol of prosperity and social status in the local community. Ironically, however, the dwelling at the plantation was certainly not an ostentatious, manor-like residence, and contrasts markedly with contemporary, popular conceptions about material life and the built environment on plantations in the antebellum South.



Figure 7: Excavation of I-house at Bush Hill plantation. (Photo by Melanie Cabak)

Join the 1999 Allendale Paleoindian Expedition

in the beautiful Savannah River Valley of Allendale County, South Carolina,

May 4 - 29, 1999



Volunteers during the 1998 field season. (Photo by Daryl P. Miller)

Calling for volunteers from the public, no experience necessary, to sign up for a week or more to help excavate ancient Early Man sites associated with prehistoric chert quarries. Sites include possible pre-Clovis, Clovis, Dalton, and Early Archaic occupations. Volunteers learn excavation techniques and artifact identification. The Expedition also provides a good excavation experience for undergraduate and graduate students. The cost is \$366 per week (\$300 is tax deductible).

- o free camping with hot showers
- o lunch and evening meals provided
- o evening lectures and programs
- o Paleoindian book and T-shirt
- o motels within 30 minutes

To pre-register and reserve a place, please send a non-refundable \$35.00 check, payable to USC Educational Foundation, to Dr. Al Goodyear at the SC Institute of Archaeology and Anthropology, University of South Carolina, 1321 Pendleton Street, Columbia, SC 29208 (803-777-8170). If possible, indicate which week or weeks you will be attending.

May 4 - 8 ()

May 11-15 ()

May 18 - 22 ()

May 25 - 29 ()

SANTA ELENA PROJECT

20th Anniversary Celebration and Crew Reunion

Co-sponsored by the Santa Elena Project, the South Carolina Institute of Archaeology and Anthropology, and the Institute for Southern Studies

to be held in conjunction with the
25th Annual Conference on South Carolina Archaeology
of

The Archaeological Society of South Carolina
Capstone Building
University of South Carolina
Columbia, South Carolina

February 20, 1999

Speakers to include:

Dr. Kathleen Deagan, Archaeologist, Florida Museum of Natural History

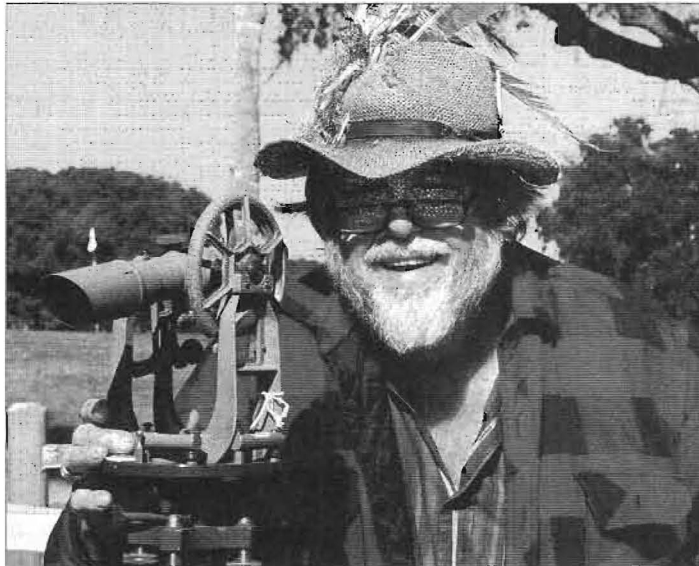
Mr. Carl Halbirt, City Archaeologist, St. Augustine, Florida

Dr. Elizabeth Reitz, Zooarchaeologist, University of Georgia Museum of Natural History

Dr. Paul Hoffman, Historian, Louisiana State University

Ms. Karen Paar, Ph. D. Candidate in History, University of North Carolina

Dr. Chester B. DePratter, Archaeologist, SC Institute of Archaeology and Anthropology



**Featuring a Special Banquet
Lecture by Dr. Stanley South
covering twenty years of research
at the Santa Elena and
Charlesfort sites**

For information or to get on the mailing list, contact Chester DePratter, S. C. Institute of Archaeology and Anthropology, 1321 Pendleton Street, Columbia, SC 29208; Phone (803) 777-8170.

ARCHAEOLOGICAL RESEARCH TRUST

A Search for *Le Prince*: Underwater Archaeological Prospecting in the French Archives

By James Spirek

I had barely reached my office on the first day of work at the Institute when stories of *Le Prince*, a French corsair that had wrecked off the coast of South Carolina in the 16th century, swirled about my ears. I supposed that some of my new colleagues knew of my previous involvement with the excavation of a 16th-century Spanish galleon in Pensacola Bay, Florida. They had assumed correctly my interest in hearing about a contemporaneous wreck located in state waters. Learning more about the circumstances surrounding the wreck of the corsair through translated Spanish documents, I became intrigued with searching for documents about the corsair from the French perspective. Funds from an Archaeological Research Trust grant provided the opportunity to undertake a limited foray into the French archives. The following article relates the story of the ill-fated voyage of the corsair based on

translated Spanish documents and is supplemented with material from documents recently acquired from French archival sources. Information obtained from these Spanish and French documents provide the foundation from which to guide future archival and archaeological investigations of the wrecked corsair.

Voyage of *Le Prince*, 1576-1577: The Spanish Perspective

In early January 1577 a heavily-armed French galleon, *Le Prince*, or *El Principe* to the Spanish, wrecked on a sandbar in Port Royal Sound (Figure 1). Apparently the corsair had departed France in early 1576 to raid and trade with Spanish colonial possessions in the New World. The captain of the vessel was Nicolas Strozzi, an Italian from Florence. Strozzi and his crew of approximately 180 men sacked three Spanish towns: Margarita Island off the coast

of present-day Venezuela, Cumuná on the Spanish Main, and Guadianilla on the island of Puerto Rico. The corsair also raided other unspecified towns and preyed on shipping in the Caribbean basin. Sailing along the leeward side of Hispaniola, the corsair was chased away from Cape Tiburon by the Spanish Indies Armada stationed at La Yaguana. Reportedly, the vessel suffered minor damage during the encounter with the armada. Nevertheless, the corsair escaped and steered to the north coast of Cuba. Several leagues east of Havana at Matanzas Bay, the vessel took on victuals and water provided by a Spanish colonist. After resupplying, the corsair sailed north and anchored off St. Augustine in late 1576. The corsair remained anchored for several days while the town's population anxiously speculated about the vessel's intentions. Blown off the anchorage by a storm, *Le Prince* sailed further north, perhaps to seek a safe harbor, and struck the shoals at the entrance to Santa Elena in early January 1577. All the crew survived the incident and the survivors proceeded to the recently abandoned Spanish capital of Santa Elena, possibly led by Felix, a pilot who had previously served with Jean Ribault. Arriving at the burned and ruined town they tossed several cannons into the water from one of the hastily abandoned forts. They then moved to a nearby, but presently unknown location in the Port

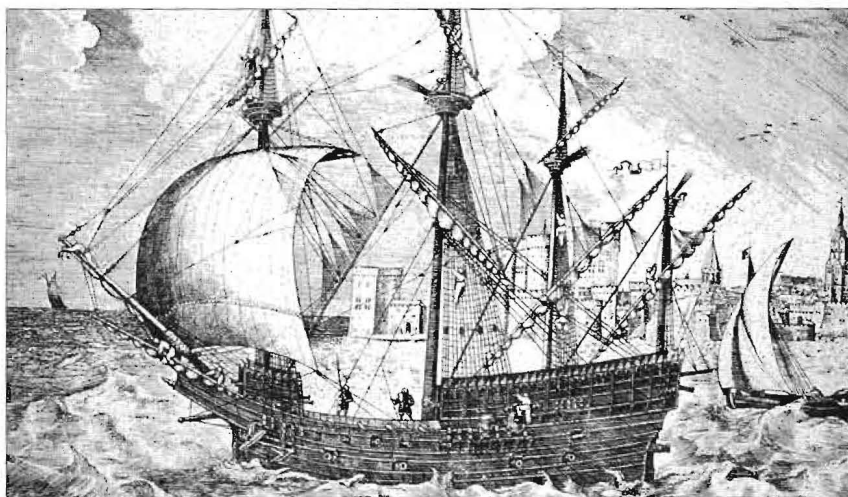


Figure 1: Archtypal galleon from the 16th century. (Woodcut by Pieter Brueghel)

Royal Sound environs, to build a fort. The fort was armed with one bronze cannon and numerous arquebuses retrieved during the wrecking. Shortly afterwards, the local Native Americans, incensed with the appearance of more Europeans, attacked the fort and reduced the number of survivors to around 40 men. The remaining Frenchmen were taken inland and distributed among local villages and held as slaves or as forced guests.

Learning of the French shipwreck survivors' presence in Port Royal Sound from Indian allies, a Spanish force from St. Augustine mobilized to capture the Frenchmen and to refortify Santa Elena. The Spaniards hastily erected a pre-fabricated fort, San Marcos, and garrisoned it with 53 men. For the next three years, the Spaniards employed search and destroy tactics to methodically ferret out the Frenchmen from their native hosts. The Spaniards eventually succeeded in rounding up most of the crew members, including Strozzi, although many of the Frenchmen fought to the death rather than to be captured. One of the crew, captain Le Roque, was brought to the Spanish from Indians living in the Appalachians. The Frenchmen were taken to St. Augustine where, according to the Spanish commander, "justice was meted." In other words, most of the crew were hung for their crimes against Spain. In a report about the judicial proceedings, a Spanish officer noted that Strozzi offered 3,000 ducats to ransom his life, but the plea fell on deaf ears. Some pleas, however, managed to spare some of the crew from the noose. A German gunner pleaded he had been impressed into service against his will after the ship he was originally on was attacked by the corsair. He, along with the ship's

barber-surgeon, was spared from punishment and given a rate and ration and entered into the service of the King of Spain. Several young boys and men were also reserved for the King's service—they were condemned as galley slaves.

The French Twist

The tale of *Le Prince* up to this point has been gleaned solely from translated Spanish documents. While useful in portraying the corsair's activities in Spain's New World dominions, a more balanced version of the voyage requires information available through French documents. Information such as the size of the ship, armament, and ship tackle, or possibly a fuller description of the wrecking incident are accessible only in French archives. To launch a preliminary search for *Le Prince* documents in France, a grant of \$1,490 was awarded by the Archaeological Research Trust Board in late 1997. The funds were used to hire Mr. John de Bry, director of the Center for Historical Archaeology based in Melbourne Beach, Florida, and a Ph.D. candidate at the Université de la Sorbonne in Paris, to undertake the initial foray into the French archives. Before departing for France, de Bry cautioned us that the desired documents may have been destroyed in the 16th and 17th centuries during the Wars of Religion in France. Nonetheless, we remained hopeful that written materials existed somewhere in France. de Bry spent seven days conducting research at the Bibliothèque Nationale de France, the Archives Nationales in Paris, and at the Service Historique de la Marine, all in or near Paris. Shortly after his return from France, de Bry submitted a written report stating that while documents specifically related to *Le Prince* were not located,

important and relevant ancillary data was obtained about two individuals mentioned in the Spanish documents: the Florentine captain Nicolas Strozzi and the pilot Felix.

In the Spanish accounts, right before his execution, the captain, Nicolas Strozzi, claimed he was from a wealthy Florentine family and offered 3,000 ducats to spare his life. The offer was ignored on the grounds of his past crimes and potential for other misdeeds if set free. Modern historians who have written about the incident assumed Strozzi was related to the French Queen Mother, Catherine de Medici. The Strozzi's were cousins to the illustrious Medici family, both families hailed from Florence, and members of the Strozzi family living in France had benefited from this connection and were very prominent in French military and political circles. de Bry located several Strozzi family documents, including a family genealogy spanning from the 1200s to the 1600s, but not one of them mentions a family member named Nicolas. The only mention of a Nicolas Strozzi in the genealogy was from the 1300s, much too early for the Nicolas in question. One possible explanation for his absence from this list comes to mind—perhaps he was a disavowed bastard son. However, this particular genealogy was quite thorough and documented several illegitimate children sired by the family. Nevertheless, in spite of the genealogical evidence, someone from the French corsair represented themselves as a Strozzi of high note in France. One conclusion that jumps to mind is that this person, "Nicolas Strozzi" claimed relationship with a powerful French-Italian family to save his neck.

No documents were found concerning the pilot Felix, who was

See *LE PRINCE*, Page 12

reported to have served in the past with Jean Ribault. Ribault, a French Huguenot, founded Charlesfort at Santa Elena in 1562; that fort was abandoned a year later. Ribault was later executed by the Spanish in 1565 following a disastrous venture to protect a second French fort, Fort Caroline, near present-day St. John's River in Florida. As the records from the first voyage that established Charlesfort are believed to be non-existent, de Bry examined the crew manifest and other documents from Ribault's second voyage to protect Fort Caroline, for a crewman named Felix. The crew manifest did not list a Felix. I propose that he may have been involved with the first expedition that established Charlesfort. This may explain why the corsair wrecked off Port Royal Sound and the survivors, shown the way by the pilot Felix, apparently traveled directly to the recently abandoned site of Santa Elena, and the now known site of Charlesfort on Parris Island.

Besides consulting archival

sources, de Bry contacted several French maritime historians for assistance in the search. The historians offered suggestions, but no concrete information or leads for archival sources concerning the corsair. Following his arrival back in Florida, de Bry wrote to various repositories along the French coastline asking curators about any materials relating to *Le Prince*. To date, he has not received any leads from the curators. Then one day, a letter arrived out of the blue to de Bry from a French-Canadian researcher living in Bordeaux, France, who had heard through the grapevine about our research quest. The letter stated he had copies of several documents related to *Le Prince* in his possession. Several months later the researcher, Bernard Allaire, sent another letter and a copy of one of the documents to de Bry. Later, Allaire directly sent to me four additional documents related to the corsair dating from 1575 to 1576. Allaire provided a brief synopsis of each of these documents that sheds a

little more light on the voyage. These documents still require translation to reveal their full content.

The copy of the document sent to de Bry was a loan agreement between two Italians, Rosso and Fapoco, and a lender for 100 "livres tournaiss" for the 300 ton *Le Prince* in 1576 (Figure 2). Interest on the loan was 55%, a seemingly usurious rate. The stated mission of the vessel was to undertake a voyage to Peru. Two items are of particular interest in

this document: one, there is no mention of a Nicolas Strozzi, and two, the hull size of the corsair is reported as 300 tons. As for "Nicolas Strozzi," Allaire suggests that the Strozzi mentioned in the Spanish documents may have been a member of one of the lesser Strozzi families who were living on the margins of the more prosperous branch of the family during this period. Again, if there was a Nicolas Strozzi on board, as reported by the Spanish, then he may have declared relationship to the wealthy Florentine branch to spare his life as suggested, or more likely, it was either Rosso or Fapoco who made this declaration.

Extremely relevant to future search endeavors to physically locate the wreck was the stated tonnage of the ship at 300 tons in the French loan agreement. A Spanish commander sent to capture the French survivors did not know where the hull had struck when entering the sound, but did report observing the poop deck, or the uppermost portion of the stern superstructure, lying in the marshes inside Port Royal Sound. Using the size of the poop deck as a gauge, the Spanish commander speculated the galleon was 500 tons. Tonnage during the 16th century was related to burthen or cargo capacity, rather than tonnage based on hull displacement as in modern times, and the two conflicting tonnage figures have a bearing on the anticipated size of the ship's remains, although presumably the French figure is the more accurate one. In any case, the difference in size is important to planning a survey strategy and anticipating the potential magnetic signature associated with the wreck.

The remaining four documents reveal that *Le Prince* was on the Normandy coast in the spring of 1575

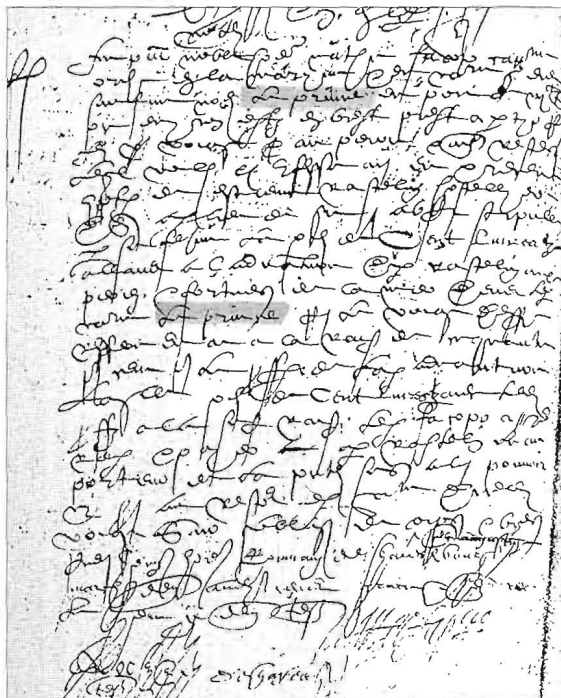


Figure 2: The loan agreement with *Le Prince* highlighted. (SCIAA photo)

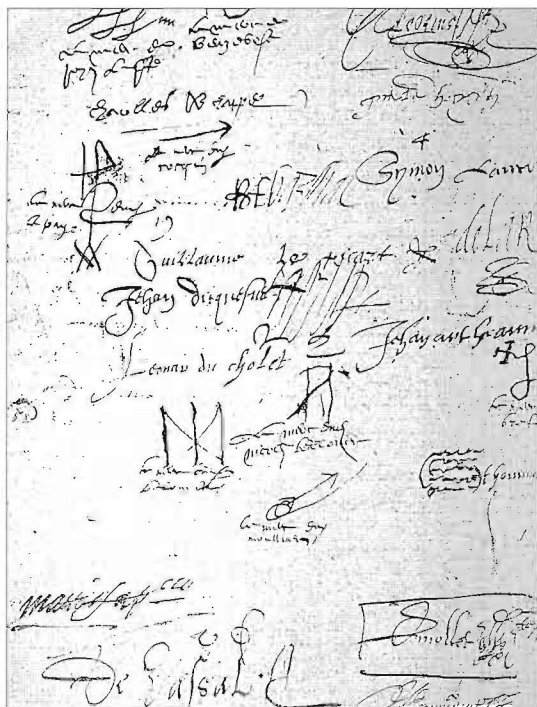


Figure 3: Signatures and *tugrahs* of crew members. (SCIAA photo)

and later in the spring of 1576 on the Brittany coast. Key names associated with the venture figure in this material, especially the name of Philippe Strozzi. Philippe Strozzi was a member of the prominent Strozzi family, a cousin to the Queen Mother, and an important military commander. According to Allaire, Strozzi encouraged corsair activity and was backed by Henry III, King of France, in these enterprises. The documents reveal that Strozzi, along with another gentleman, was a victualler or a supplier of the necessary foodstuffs and other miscellaneous materials to the corsair. The two Italians, Rosso and Fapoco, also figure in these other documents as well. One of the documents was the sale of part of *Le Prince* to Claude Gielles, sieur de Rocque, in 1576. Rocque was the crew member carried to the Appalachians by his Indian captors, and apparently a principal investor in the enterprise. According to the Spanish commander, Captain Le Roque

hailed from Rouen and was described as having a particularly fine military countenance. At the end of one lengthy document are the fascinating signatures and *tugrahs*, (a caligraphic signature to prevent counterfeiting) of the various crew members (Figure 3).

Future Plans

One of the rewarding aspects of historical archaeology is the pursuit, not only of archaeological remains, but also the search through dusty archives for materials and facts otherwise unattainable or only hinted at in

the archaeological record. Study of the French shipwreck offers an excellent historical archaeology example where the archaeological site has a history and is therefore accompanied by written documents. Weaving both the documents and the vessel's remains together will serve to interpret more fully the history and archaeology of the corsair. From the perspective of a nautical archaeologist, discovery of this corsair would represent the first known opportunity to explore a 16th-century French shipwreck in the Western Hemisphere. The shipwreck offers the potential to study French seafaring and corsairing, naval ordnance, shipboard life, and produce evidence of the type of goods and products commandeered from the Spanish ships and towns. Archaeological examination of this French shipwreck would also provide the means for comparative analysis with previously recorded Spanish shipwrecks from the same century.

Evidently, documents relating to *Le Prince* survived a tumultuous century of social conflict in France. Allaire feels confident that an intensive search of French archival repositories at the places mentioned in the documents, Spain, and elsewhere will provide quality information about the corsair, and he is preparing a cost estimate for his services to conduct the necessary research. Current research plans include seeking funds to continue additional archival research and to commence marine remote sensing operations in conjunction with the Port Royal Sound Survey (See *Legacy* 2(3), Dec. 1997, pp. 24-25). The remains of the corsair represent one of the many shipwrecks recorded to have sunk in and around Port Royal Sound. The targeted area to search for the corsair has historically been a major ship trap from the 16th century onwards, and as we systematically comb the waters of Port Royal Sound, we will undoubtedly come across other victims of the treacherous sandbars present in and around the sound. Even if the remains of the wreck are not found, this brief archival foray has allowed a glimpse of a forgotten episode in the violent and tumultuous struggle to control the southeastern US coast by France, Spain, and also the Caribbean.

The author is grateful to the ART board for providing seed money necessary to begin this research project. If you would like to help sponsor additional archival research, the translation of the documents at hand, or field work activities for continuing the investigation of the French corsair, please consider a tax-deductible contribution to the Archaeological Research Trust. For additional information about the project contact Jim Spirek at (803) 777-8170 or spirekj@garnet.cla.sc.edu.

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UNDERWATER ARCHAEOLOGY

UNDERWATER TRAIL, From Page 1

to have been recovered by sport divers in the 1970s. Small flat-headed copper sheathing tacks are embedded in outer hull planking in the starboard stern area and the stempost at the bow. Although the sheathing is missing, divers who visited the site in previous years report the presence of lead sheathing displaying the broad arrow, indicating that it once belonged to the British Admiralty. In addition, the vessel also had copper plates under the lead sheathing.

Strawberry Ferry Landing

Strawberry Ferry was established in 1705 on the western branch of the Cooper River. It was associated with the settlement of Childsbury. Like other colonial frontier towns, Childsbury's strategic location on the inland water route was vitally important to the region's transportation infrastructure and economy. The ferry landing brick rubble extends 20 yards out from the riverbank about 50 feet from the Strawberry shipwreck. At low tide, floor support rubble with stake and puncheon side support boards are visible. The beams have cut-outs for cross members. The brick floor is mixed with rubble and sand.

Pimlico Shipwreck

The large dimensions of this vessel and the robust scantlings, such as frames and planking, suggest that it was intended for offshore operation rather than on inland waterways. There is a possibility that it was used for the lumber trade, commerce, or even warfare. It may

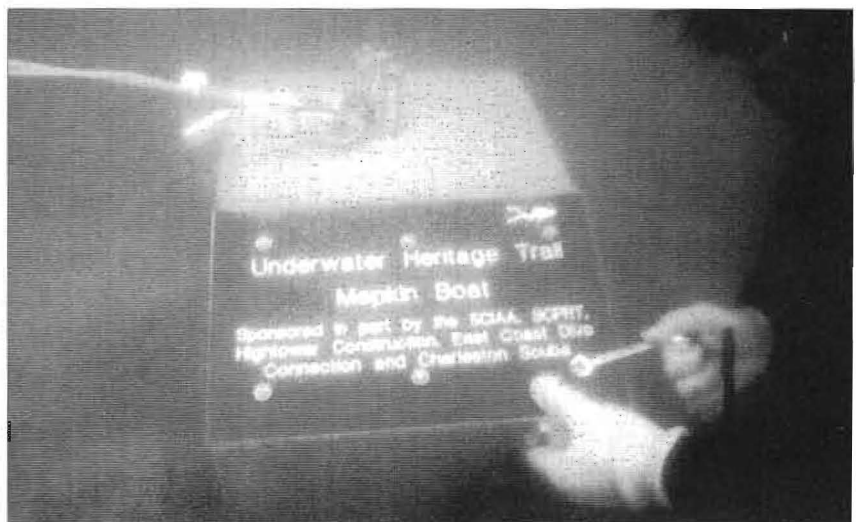
have sailed upstream to the "freshest" (freshwater zone in tidal rivers) as a measure to rid the vessel of marine organisms that attacked the bottoms of wooden ships in salt water. Alternatively, it may have been seeking shelter upriver during a hurricane.

Pimlico Barge

The Pimlico barge lies on a marl and sandy substrate. This barge is well preserved and divers have commented that it feels like being inside a giant bathtub. It has an overall length of 39 feet and beam of 15 feet. The planked sides are 3 feet high. The presence of towing rings suggest that the barge, or a train of barges, may have been pulled behind a steamboat to carry additional cargo or supplies. A very large catfish has been observed in the space between the barge and the bottom. Don't be frightened by the two eyes peering back at you. He, or she, is fat and complacent!

Mepkin Boat

The Mepkin Boat was designed to carry a heavy cargo, probably between the plantation and the harbor, and perhaps even offshore. Her last cargo appears to be cut lumber, possibly cypress shingles. The wreck lies in proximity to former Mepkin plantation, owned by the illustrious Henry Laurens—a wealthy planter, merchant, and Revolutionary War leader. The records of his estate written in 1766 reveal that he owned a schooner called the *Baker*, valued at 2,600 pounds and crewed by four slaves. This boat plied between Mepkin plantation and his wharf in Charleston. This site is close to a monastery. Please be considerate of the residents who often wander down to the water's edge for meditation. Enjoy the sound of the ringing church bells and the view of the unusual anchor-shaped cross on the steeple.



Mooring buoy near the Mepkin Boat. (Photo by Christopher Amer)

Mepkin Dock

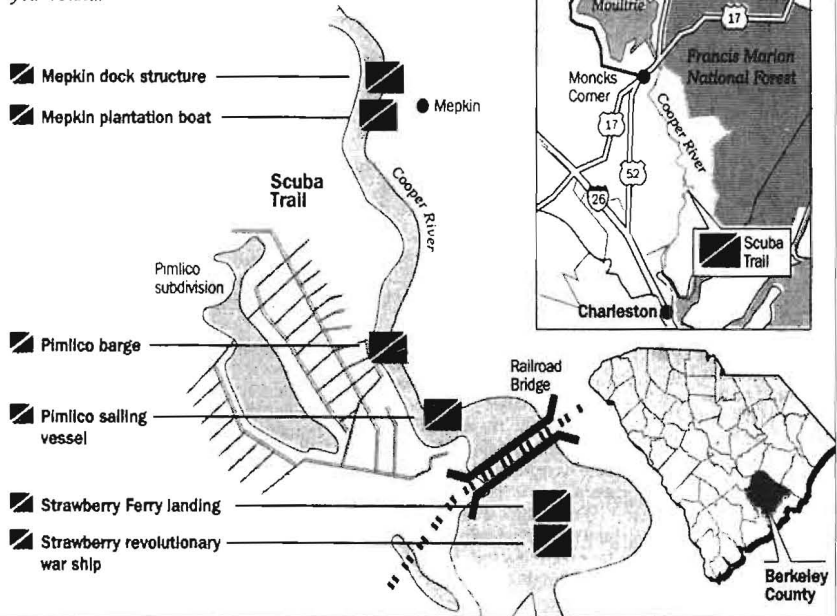
Mepkin Dock is a submerged rectangular wooden structure, resembling a log cabin without a roof, and it is currently a home to many fish. It is an example of a typical wooden dock structure historically used by early riverside residences in South Carolina. A dock or wharf served as a platform to load and unload plantation boats. Inter-locking palmetto logs were used to construct a crib which was weighted down and sunk in the river. The logs are attached by means of long wooden guide posts visible at the bottom of the cribbing structure. In addition to the cribbing forming the sides of the rectangle on the Mepkin dock, a layer of cribbing was added to the middle of the rectangle dividing it into two compartments. This provided extra stability and strength for the structure.

Diving Advice

Underwater slates with the maps and history of each site will be sold through interested dive stores. Divers have the option of diving through a local dive store or charter business, or as individuals. It is recommended that they at least purchase the underwater maps. The best time to dive on these sites is during the incoming tide which counteracts the natural outflow of the river thereby lessening the strength of the current. Consult local tide tables for times of tides. Generally, tides in the trail area run about three and a half hours behind the listed times for Charleston harbor. Divers should descend down the mooring line to the monument which is equipped with signage that identifies the dive site and sponsors. A guide line is attached on the monument that leads to the site. Please do not anchor on or near the wreck. Use the mooring buoy.

Underwater treasures

The Cooper River Underwater Heritage Trail follows a three-mile series of shipwrecks and docks, some submerged since colonial times. The trails are open year round.



Map of the Cooper River Underwater Heritage Trail.
(Used with permission of the "The State")

Diving on historic wooden wrecks requires careful personal and equipment control to avoid damaging these fragile structures. All gauges, hoses, and other gear should be situated as to avoid entanglement. Avoid pulling on the structure to move about the site. During periods of strong current, divers should remain on the periphery of the site to lessen potentially adverse contact with the structure. When visiting each trail site, please take only photographs and memories and leave only bubbles. To participate in an organized charter, contact a local scuba diving store. To report any damage to the site or mooring system contact SCIAA at (843) 762-6105. Please help by clearing the weeds on the mooring line and wiping mud off the monument plaque.

Diving in South Carolina rivers is not for the inexperienced diver. Divers should use accepted safe diving practices, including the buddy system, the divers-down flag, and

standard open water diving equipment, i.e., gloves and a sharp dive knife to cut monofilament line. Lights are also essential to illuminate these dark water dive sites. During the warmer months divers should be aware of the presence of alligators and snakes in the vicinity.

Many sport divers participated in the construction of this trail. Assistance was also provided by Hightower Construction, Berkeley County Public Works Department, the Berkeley/Charleston/Dorchester Council of Governments, East Coast Dive Connection, and Charleston Scuba. This Underwater Diving Trail was sponsored in part by the South Carolina Institute of Archaeology and Anthropology of the University of South Carolina, the National Recreational Trails Program in cooperation with the South Carolina Department of Parks, Recreation, and Tourism, and the Federal Highway Administration of the US Department of Transportation.

Willtown: Past and Present

By Drew Ruddy

It was a beautiful afternoon on April 27, 1969, when we lowered our anchor to the bottom of the Edisto River about midway along the bluff at Willtown. Jim Batey, Steve Howard, and I descended into the tannin-stained water to the exhilarating discovery of artifacts dating throughout the span of the 18th and 19th centuries. As South Carolina had only months before enacted the first Underwater Antiquities Law, we reported the find to officials. By June, under the auspices of Dr. Robert L. Stephenson, we received a one-year salvage contract to recover artifacts and record data from the site. At the end of our year's endeavor, both the state and salvers had a collection of artifacts, and we provided field drawings to Dr. Stephenson.

English settlement in the Edisto region began in the 1680s, largely by Presbyterian Dissenters escaping turmoil in England. It is uncertain whether the original town site called London was actually on Willtown Bluff or on nearby land, but by the 1690s a town called alternately New London or Willtown was being established. Although its size and stature are a matter for further research, Willtown was a frontier community and one of the few English settlements of note outside of Charles Towne.

The area witnessed such historical events as nearby destruction in the 1686 Spanish raid which destroyed Governor Morton's home only miles away; attack by Yamasee Indians in the 1715 uprising; and the 1739 Stono slave uprising in which the major battle, involving Willtown militia, was fought a short distance away.

By the mid-18th century, with the Indian frontier moving ever westward and the rice culture flourishing, the town began to atrophy and the area was developed as plantation lands. In 1863, Union gunboats ascended the Edisto in a raid which liberated more than 150 slaves from the area. During the raid, the small armed tug, *Governor Milton*, was grounded and burned near Willtown.

Many years have passed since our first diving efforts at Willtown, and now the South Carolina Institute of Archaeology and Anthropology has a well-run underwater program. In 1997, through conversations with SCIAA staff members Lynn Harris and Carl Naylor, it was agreed that with their guidance, I would complete a report on the underwater site at Willtown. During this season, we returned to the site and laid an approximately 400-meter long datum line along the length of the bluff to provide a reference for mapping and photographic recording. SCIAA staff Lynn Harris, Carl Naylor, and Joe

Beatty provided bottom contours using a fathometer. A site map is being prepared by engineer Elbert Hodges. Small samples of artifacts were taken to coordinate current site dynamics with those noted in 1969-70. Artifacts in both the SCIAA collection as well as private collections have been photographed, and an analysis is being prepared. In addition to his assistance as a diver, Steve Howard has done much computer work to prepare photographs for the published report.

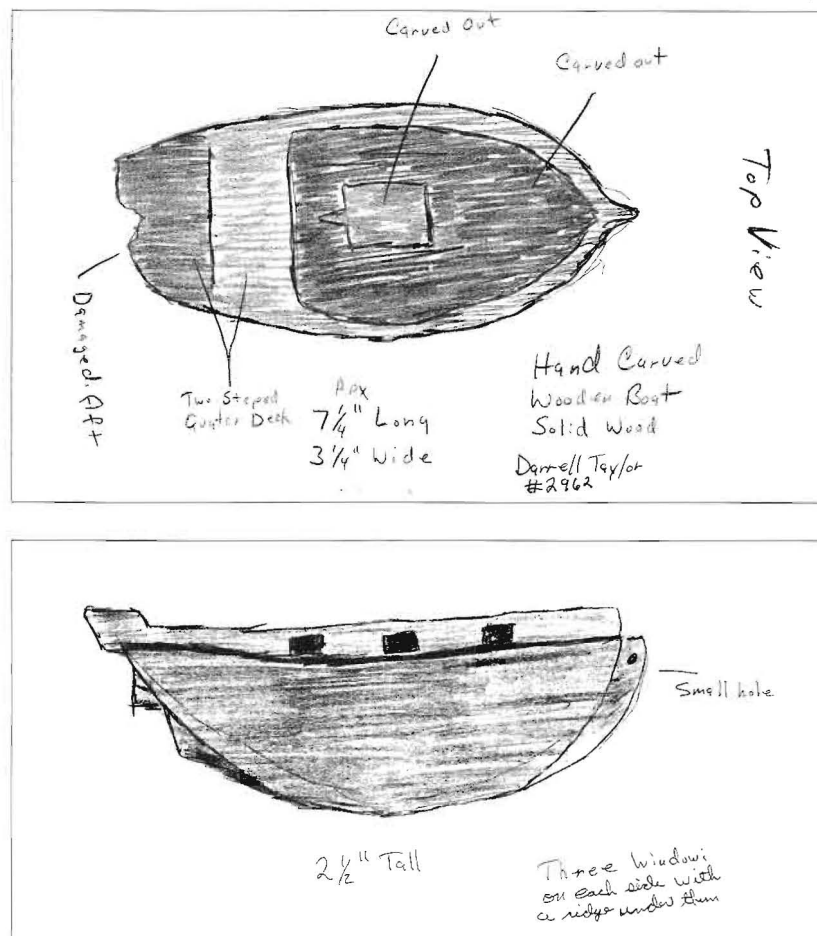
Ironically, Willtown, the original county seat of Colleton County, is now in Charleston County. In keeping with Colleton County's historical roots, a display of Willtown artifacts has been established and can now be viewed in the Colleton County Museum in Walterboro.

As the Willtown underwater report nears completion, we would welcome any additional data which may be provided by hobby divers who may have dived the site.

In early 1999, we hope to distribute our finished report, 30 years after those first dives and about 300 years after the birth of the colonial town.



Carl Naylor, Joe Beatty, and Lynn Harris mapping underwater topography of riverbed with depth sounder on the Edisto River near Willtown Bluff. (SCIAA photo)



Drawings of the model boat. (Darrell Taylor)

THE WEE BOAT

By Carl Naylor

Over the years, sport divers have found some unusual items as they cruise along the bottoms of South Carolina's rivers and creeks.

Everything from a Revolutionary War silver hat pin to a brass barrel from a flintlock pistol has been reported on quarterly artifact report forms.

But Darrell Taylor of Moncks Corner (hobby license #2962) has found perhaps the most unusual item to date. Diving in 28 feet of water in the East Branch of the Cooper River recently, Darrell discovered a hand-carved model of what appears to be a 17th century sailing vessel nestled in the sandy bottom.

The model is 7.25 inches long, 3.25 inches wide, and 2.5 inches tall and is carved from a solid block of wood.

Hatches, gunwales, and gun ports are all visible on the model, along with a distinctive keel, stempost, and cutout for a rudder.

Darrell first thought the ship model could be a child's toy, however SCIAA staff members think more likely the model was made either by a sailor who wiled away his time carving his ship or a shipbuilder who carved the model in anticipation of full-sized construction. Either way, the ship model is as exciting and unusual a find as we have seen in a long time.

Darrell has been a licensed hobby diver since 1991, and has extensive experience diving in the Cooper River. He is presently preforming conservation on the model boat.



Photo of the model boat. (SCIAA photo)

Cultural Resources Division

Archaeologists Uncover an Artist

By Steven D. Smith

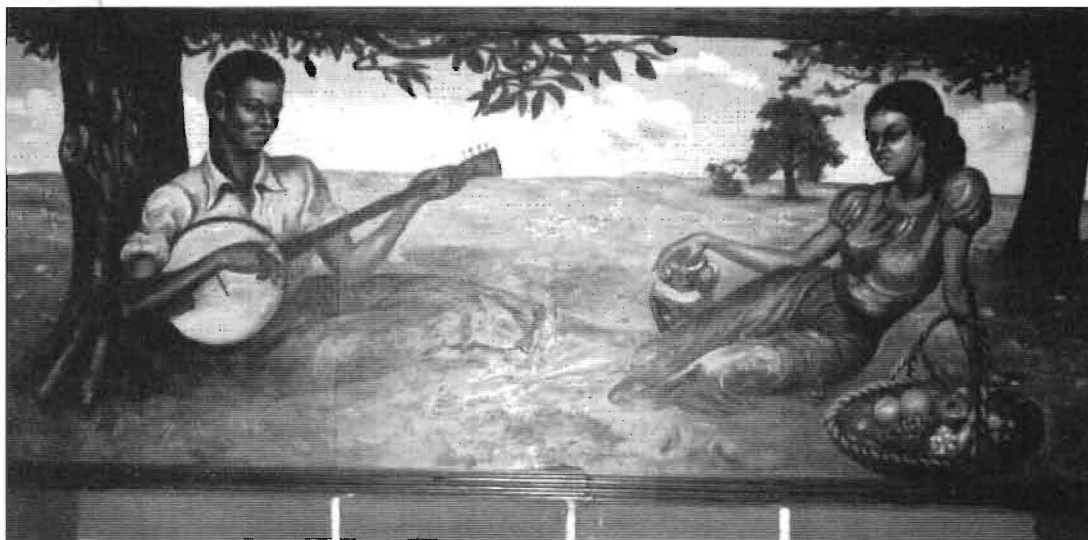
When archaeological findings are of interest to the art world, they are usually rare ceramic urns or frescos from classical Greek, Roman, or Egyptian civilizations. One does not expect to find great art at an American military base. But Dr. Richard Edging, cultural resource manager at Fort Leonard Wood, Missouri, has believed for the last six years that a large 10.5 by 4 foot mural located along the back wall of the base environmental office was something special, and today many others are coming to the same conclusion.

As part of his responsibilities to see that the military base complies with historic preservation law, Edging has been working to oversee archaeological and architectural

surveys. Part of that responsibility includes revealing the history of buildings built at Fort Leonard Wood during World War II. What especially intrigued him about his own office was that, although looking to an outsider like a dull, standard temporary administrative building, it had always been called the black officers' club. As the story goes, black officers stationed at the base during the war were refused entry at the main officers' club, and

the commander ordered a building built for the exclusive (read segregated) use of black officers. There was something to the story, for the mural above the fireplace mantel on the building's back wall depicted a black couple at a picnic, and certainly this is not the expected theme for a mural at a white officers' club, Army administrative building, or much else at that time. Furthermore, the mural was signed, but the signature was obscure. Only "S/Sgt," and the last

acquired Department of Defense Legacy funds to hire me to research the building's history and if possible discover who painted the mural. I began the research in October 1997, traveling to Fort Leonard Wood, the National Archives, and the Center for Military History in Washington DC, to try to wrest the history of the building and the mural from countless letters, reports, files, and newspaper accounts on Fort Leonard Wood. Through the Fall and Winter



Restored mural by Samuel Countee in black officers' club at Fort Leonard Wood. (SCIAA photo)

four letters of the artist's last name—"N..T..E..E."—were legible. Edging assigned funds to restore the mural in 1995, and although the work did much to preserve the mural, cleaning and restoration did not make the name any clearer.

Still curious about the painting, and wanting to know more about the building's history, Edging, with the assistance of U.S. Army Construction Engineering Research Laboratories archaeologist Suzanna Walaszek,

of 1997-98 and into the Spring, I was able to piece together, from a lot of disparate sources a history of the building and its use. I was able to confirm its use as a club restricted for use by black officers, and wrote the first intensive history of Fort Leonard Wood's World War II-era Engineering Replacement Training Center. The building was part of an extensive cantonment area where black soldiers were segregated and trained as engineer soldiers. The history adds

to our knowledge of black soldiers and their segregated lives during the war. But the one area where I was having no luck was in identifying the artist. I found plenty of information on the Army Art Program. Further, article after article in the base's World War II era newspaper, called the *Fort Wood News*, had stories about the base artists and their murals. But not one article discussed the mural at the black officers' club, known officially as the "Officers' Club Annex."

With the draft report overdue in March 1998, I telephoned Edging and Walaszek to tell them that I was giving up and writing what I had. One morning in May I sent the draft report to the printers. But that afternoon, I wasn't having much luck trying to get my mind focused on the next project. A few weeks earlier, while attempting to locate another Fort Leonard Wood artist, my wife Pat, a reference librarian, suggested that I could search for that artist in

any number of published art indexes. Although that research had turned into a dead-end, the idea came back. I had been attempting to answer the artist question using Army records. What would happen if I abandoned that track and made a few assumptions? First, I assumed that the artist was black, even though no black artists were depicted in the installation newspaper. Second, I assumed that the mural artist had earned a reputation for his talent sometime during his life, thus ensuring his listing in the art indices of black artists. With these assumptions, and the last letters of the artist's name, I sat down in the library and began to pore over the indexes. In about two hours, I came across a name—Countee. The last four letters of Countee's name fit the mural's signature. From that point on, through an amazing series of serendipitous events, Edging, Walaszek, and I confirmed that Samuel Albert Countee was the mural's artist.

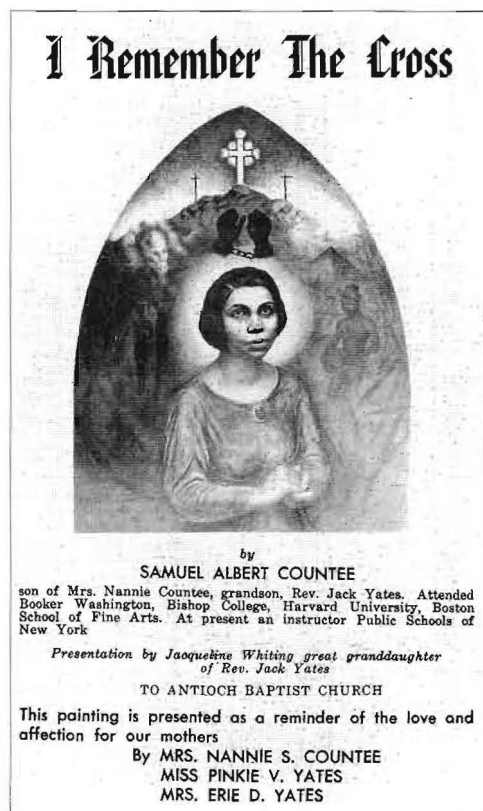
The first piece of luck was finding Countee's name among hundreds of black artists in the numerous indices of black artists. Many of these works do not mention Countee. The second was finding an original 1940 copy of "The Negro In Art," which had published Countee's painting *Little Brown Boy*. Cautious before, I became more convinced when I saw the artist's signature in the book—it matched the mural's signature in style exactly. Begging the librarian to allow me to copy



In *The Negro in Art* by Alain Locke, 1940.

the signature from the rare book, I excitedly telephoned Edging "I think we've got our guy." Edging walked over to the building and after looking at the painting again, called me back and asked "Could the first name be Samuel or Daniel?" I faxed a copy of the signature block enlarged, and Edging was delighted.

Still there was a lot of work to do. If the mural's artist was Countee, how did he get there? Was he in the Army, or was he a civilian artist on tour? The name fit but the signature match could still be simply a heart-wrenching coincidence. Edging, Walaszek and I decided to postpone announcing our find until we could find evidence confirming that Countee was at Fort Leonard Wood. Thus began a period of about three weeks in which we all engaged in an intensive museum records search on Countee, who seems to have disappeared from the art world around World War II. No major art museums knew of Countee or if they did, they only knew the little that we had already discovered on our own. The



Another example of Samuel Countee's work. (Courtesy of Ms. Sammie Whiting-Ellis)

See ARTIST, Page 22

phone bills
mounted.

Then the
third serendipi-
tous event
happened.
Finding an
obituary in the
New York Times
that dated
Countee's death
to 1959, I read
that Countee's
widow, Mary
Countee, had
lived at that time
in New
Hempstead, New
York. I did an
internet phone
and address

search for her name and found a
Mary Countee listed in Jamaica,
New York, a town just west of New
Hempstead on Long Island. When I
called the number Mr. Don Smith
answered. Disappointed, I asked
Don if he happened to know what
happened to a Mary Countee who
used to have that phone number.
Don answered, "Mary was my wife,
she died a few years ago." I apolo-
gized for the intrusion but tenta-
tively asked, "Was she formerly
married to Samuel Countee?" There
was both great relief and joy when
Don Smith laughed, "Who, Sam
Countee, sure, Sam was a great artist
but died in the late 1950s. I married
Mary many years later."

Don Smith confirmed Samuel
Countee's military record, noting
that he was buried in the Veteran's
Cemetery on Long Island, and gave
me the names of several living
relatives. From that point on, more
evidence came in about Samuel
Countee, confirming that he was a
soldier stationed at Fort Leonard
Wood during the war. Much of this



Samuel Countee in his New York studio, in the early 1950s. (Courtesy of William Greaves)

information was due largely to the
generous sharing of his life history
by his living niece, Ms. Sammie
Whiting-Ellis of Washington DC. "It's
absolutely fantastic. We're very, very
proud of my uncle," Sammie recently
told an AP reporter. Whiting-Ellis
even traveled at her own expense to
St. Louis to retrieve Countee's
military records from the records
center there, and then traveled on to
Fort Leonard Wood to see the mural.

What we have learned about
Countee to date is fascinating.
Countee received scholarships to
Bishop College and the Boston
Museum School and was several
times acknowledged as a bright
talent, winning prizes for his art in
the 1930s and early 1940s. His talent
was unrecognized outside of the
black art world though, and Countee
was drafted into the Army like many
young men. He trained at Fort
Leonard Wood as a common soldier,
but sometime while he was there he
must have stood out, for when he
was shipped overseas as part of an
Engineer Dump Truck Unit to the

Persian Gulf Command, Countee
ended up restoring paintings in the
palace of the Shah of Iran. I like to
think, but cannot prove at this point,
that Countee may have volunteered
to paint the mural at Fort Leonard
Wood, and that was the turning point
in his military career overseas. After
the war Countee made his way to
New York where he painted and
gave private lessons until his death.

Countee's art is distinctive and
deserving of the wider recognition it
is beginning to receive. Two of his
pieces on the open market have been
appraised at \$9,000 and \$11,000 each.
Countee's art can be found in
Houston, New York, and at universi-
ties like Fisk and Howard. Much of
his work is still in the family's
possession. I am continuing research
on Samuel Countee, and I am
working with the family to find
support for a major exhibition of
Countee's work. What we're hoping,
is that this discovery will lead to a
greater appreciation of Samuel
Countee's art.

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A Summary of Research on 38CH1049: The Pritchard Shipyard Site

By Geoffery Hughes and Christopher Amer

Current research on site 38CH1049, the Pritchard Shipyard, has focused on the identification and analysis of two classes of ceramic artifacts: ceramic vessels and kaolin tobacco pipes. To date, a digital database of ceramic vessel sherds is nearly complete. This will allow for the systematic analysis of this ceramic sub-assembly. In addition, we are preparing the final drafts of a report on the analysis of kaolin tobacco pipe

fragments. The primary focus of this analysis has been to establish both the presence and/or absence of stratigraphic integrity and to assign basic date ranges to each level, unit by unit. The catalogue of pipe fragments will also be added to the site's digital database.

We want to thank the Archaeological Research Trust Board for providing the funds for this important analysis.



Grouping of pipe stems from the site. (Photo by Christopher Amer)



Core field crew; (left to right) Pepe Hernandez, Christopher Amer, Bill Barr, Cyndy Hernandez, Joe Beatty, and Carl Naylor. (SCIAA photo)



Grouping of 18th/early 19th-century artifacts from the site. (Photo by Christopher Amer)

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